



Cine Doamna Cădă

BIBLIOTECA GEORGE BREAZU

O! Doamna Cădă

O! Scumpă mătă

De când tu ai părăsit

Te ai mai strazimuit

Tu ne faci pom... lili

Ne faci hodorogii!

Mu-ți aduci apinile vore

De o fată ca n-o mare

De bea mai de suflare?

De matul il în ghitea,

Ca fideali o searmonia

Se icnea și tot țoga

Suspina și se vâta

Venerabil ca și-l vâta

Drept în palma doctorului

Palma Nichiforului?

Geaba 'ncerci pe dresuri,

Geaba cu eresuri,

Doamna Cădă

Pădătuia

In bui stola, mii de

Imorele me facea

Pe fața, primene sunete

Te părăsiți în frige mure,

Șau de edipa, mace pucite

Chelionch slinosi, albi,

Șau

Șau

Șau

O' negriști, o coccolati,

Șau naia și vâcetești

O' năcolzești sarina în chelote

Largi n' lungi de 7 coli,

Se ieri după pînă pînă,

De n' călcare pînă caldete.

Nita - i tmeretăi?

Șau

Șau

Șau



Când oîda pe sea' eu ucras  
Baba se va dre' curvosa

BIBLIOTECA GEORGE RI

Fetele s'en speria

Si nici una n'o pleca

Marionete si ucras

Drage si alinabile

Am au piatra si eu putu

Nota si va ucras

Si pentru Contes dragi

Pai de iubinta' n' ap' h-o baza

Presedinta' a toale fume

Not multum reactia' eu lume

\*

Citind acortu' Arinore

Amurea si tu te doborare,

Uor ite romine cu simpatie

Te doriam cu brum

Teu-o ore

Hercule & Hercu

scrie  
p. 100

Poezie de Paul Constantinescu - il mentioneaza  
pe Dr.Nichifor, medicul lui curant,  
cca 1950, Biblioteca George Breazu, Fondul Breazu  
al Bibliotecii UCMR, cota 202

Cine Doamna Cădă

BIBLIOTECA GEORGE BREAZU

O! Doamna Cădă

O! Scumpă mărșă

De când tu ai părăsit

Te ai mai străzuit

Tu ai facit pomul

Ne faci hodorogii!

Mă duci apînse vîre

De o fată ca n-o mare

De bea mai de suflare?

De matul il în ghitea,

Ca fideali o scormonea

Se icnea și tot țigra

Suspina și se vîrta

Veneau ca și-l vîrta

Drept în palma doctorului

Palma Nichiforului?

Geaba 'ncerci pe dresuri,

Geaba cu cresuri,

Geaba cu mai...

Pădătușii...

Trăbuștola, din...

Încrede-mă...

Peștișăuți, primene...

Te pășăiești...

Șau de căpă, craci...

Chindonchișli...

Și am...

Și ești prais carului.

O' negriști, o cocolăști,

cu naia și vâcetești.

O' năcolzești sarina...

Largi n' lungi de 7...

Se ieri după prânz...

De n' călcare...

Nota-i tineretă...

Și am...

Și după tu...

de nu pu...

Și rautană, mîndră...

1996

Poezie de Paul Constantinescu - il mentioneaza pe Dr.Nichifor, medicul lui curant, cca 1950, Biblioteca George Breazu, Fondul Breazu al Bibliotecii UCMR, cota 202



Când oîda pe sea 'u uasă  
Baba se va dre. mîna.

BIBLIOTECA GEORGE RI

Fetele s'au speria,  
Si mîci uasă n'o pleca

Marionete n'aua  
Gheorghe n'aua n'aua

Am au piatra si eu pută.

Nota fi va uariu.

Si pînău Contes dragi

Prin de mîna n'au papă-o baga

Marionete n'aua n'aua

Notău mîna n'aua n'aua

\*

Citind acortă, mîna n'aua

mîna si mîna n'aua n'aua,

Notău mîna n'aua n'aua

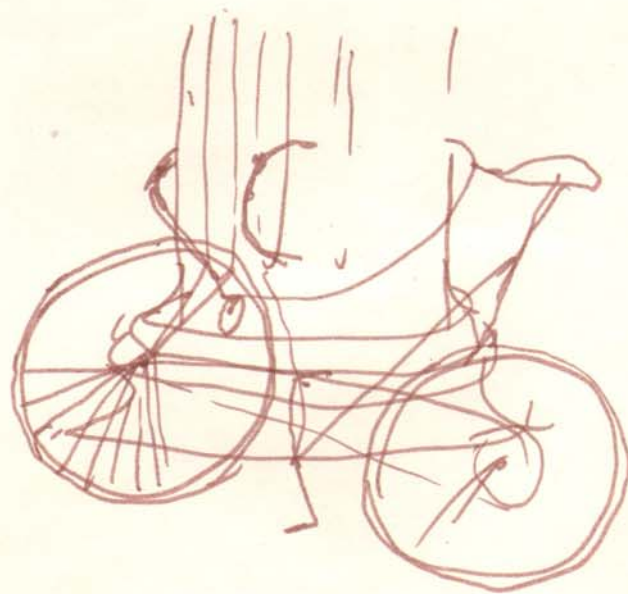
Se dorău au mîna

Se dorău au mîna

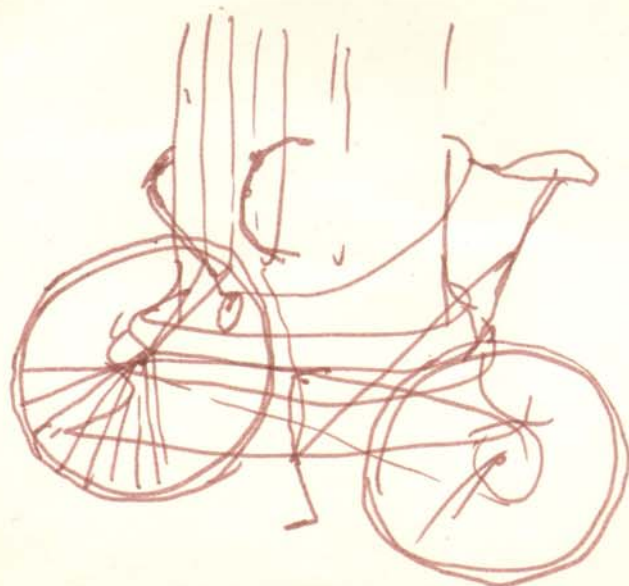
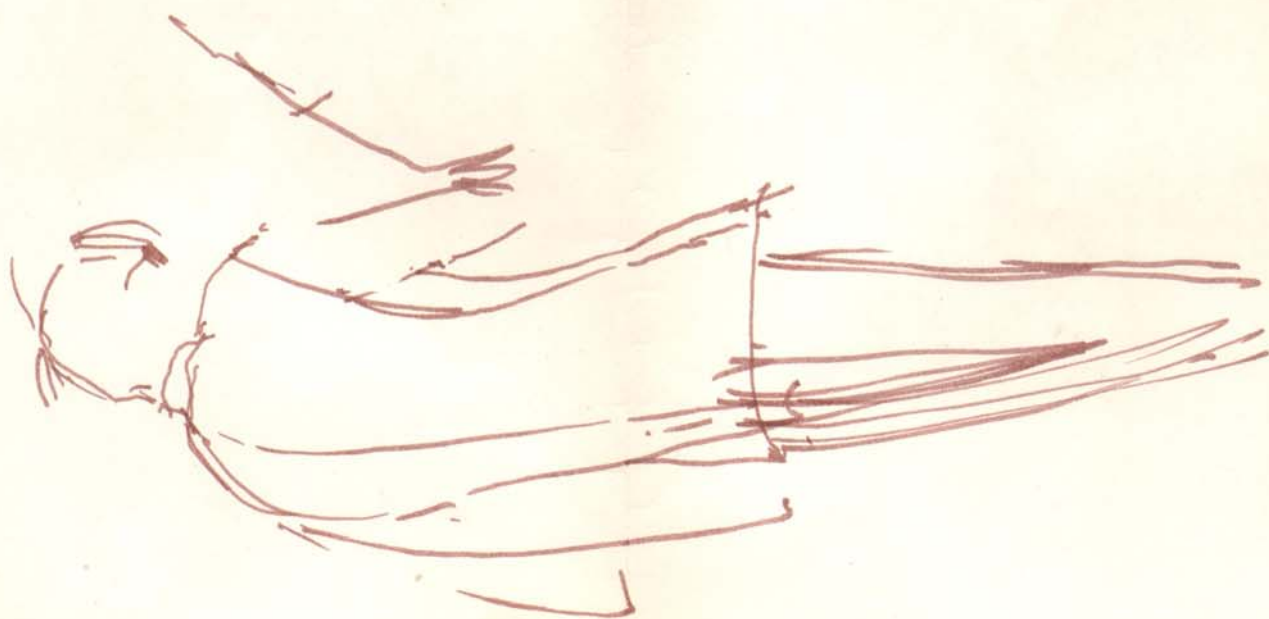
Hercule & Hercule

Se dorău au mîna

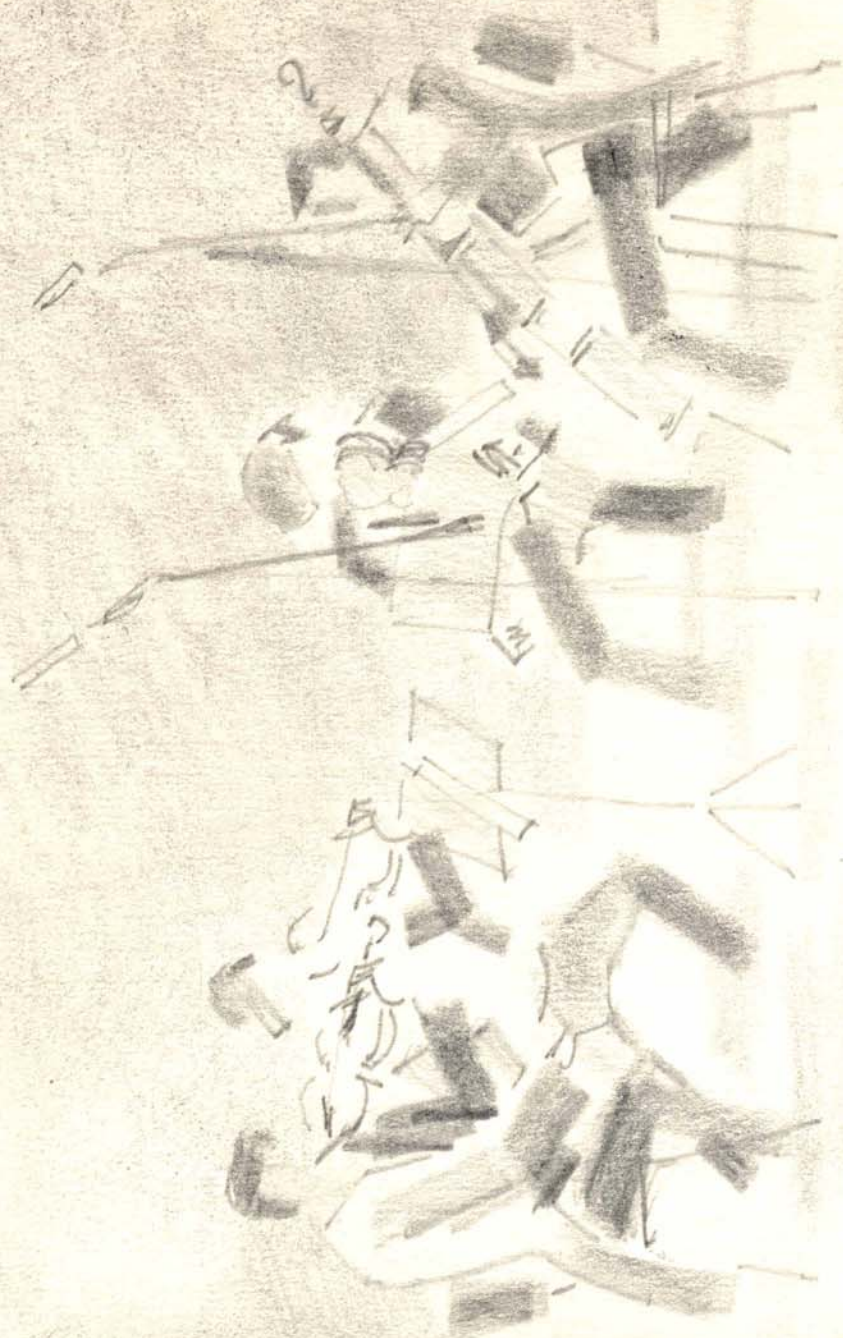
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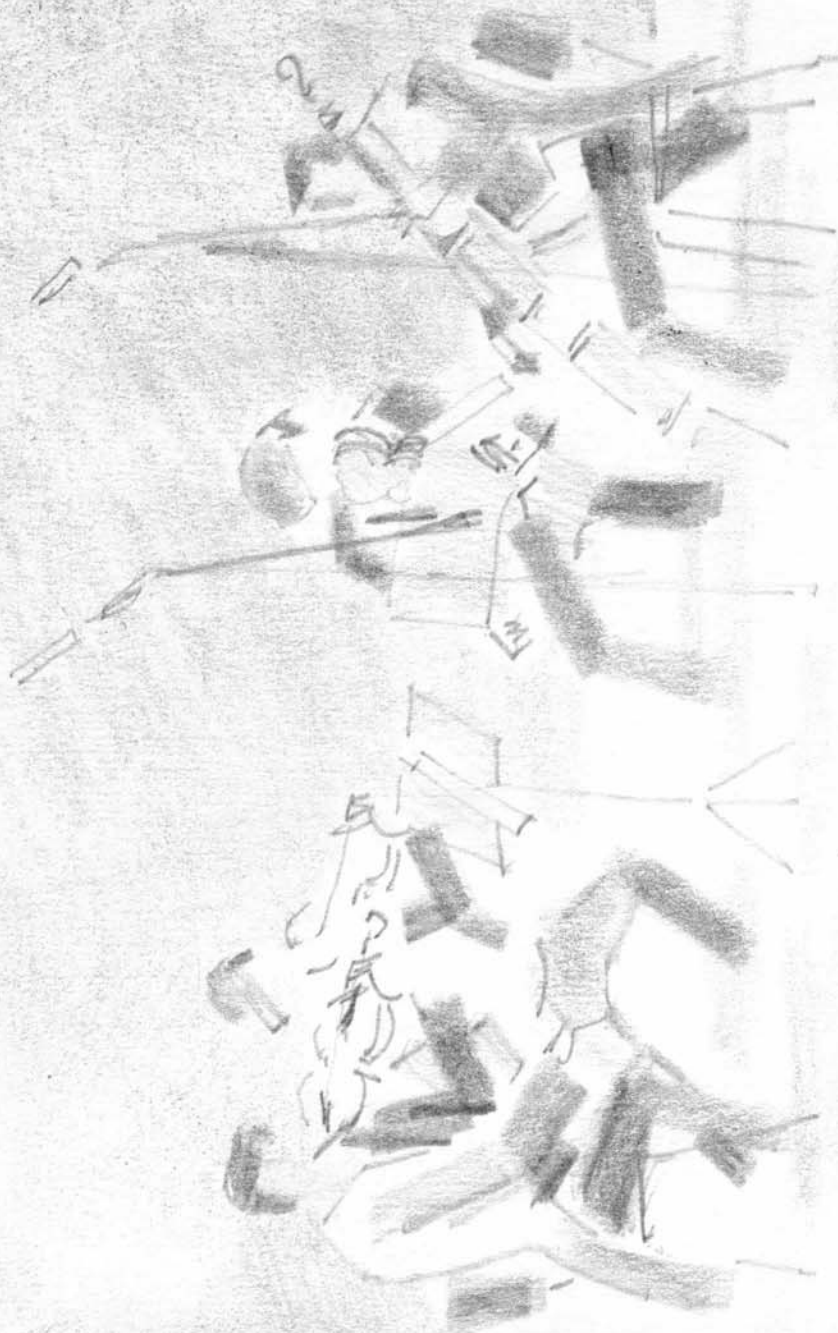








Cv. Forneri 135 *Integrabo* cv. *Peethoven* - 20 oct 1988 2/3 Bis Carotino w 180





Cv. Forume 135 Integrals cv. Beethoven - 20 out 1988 2/3 1815 Carotino w 180



JAC -  
Dunkirk  
Oct. 1980



" Diagonal "



*John*  
Oct 1986

"O virtuosa"  
(solista)









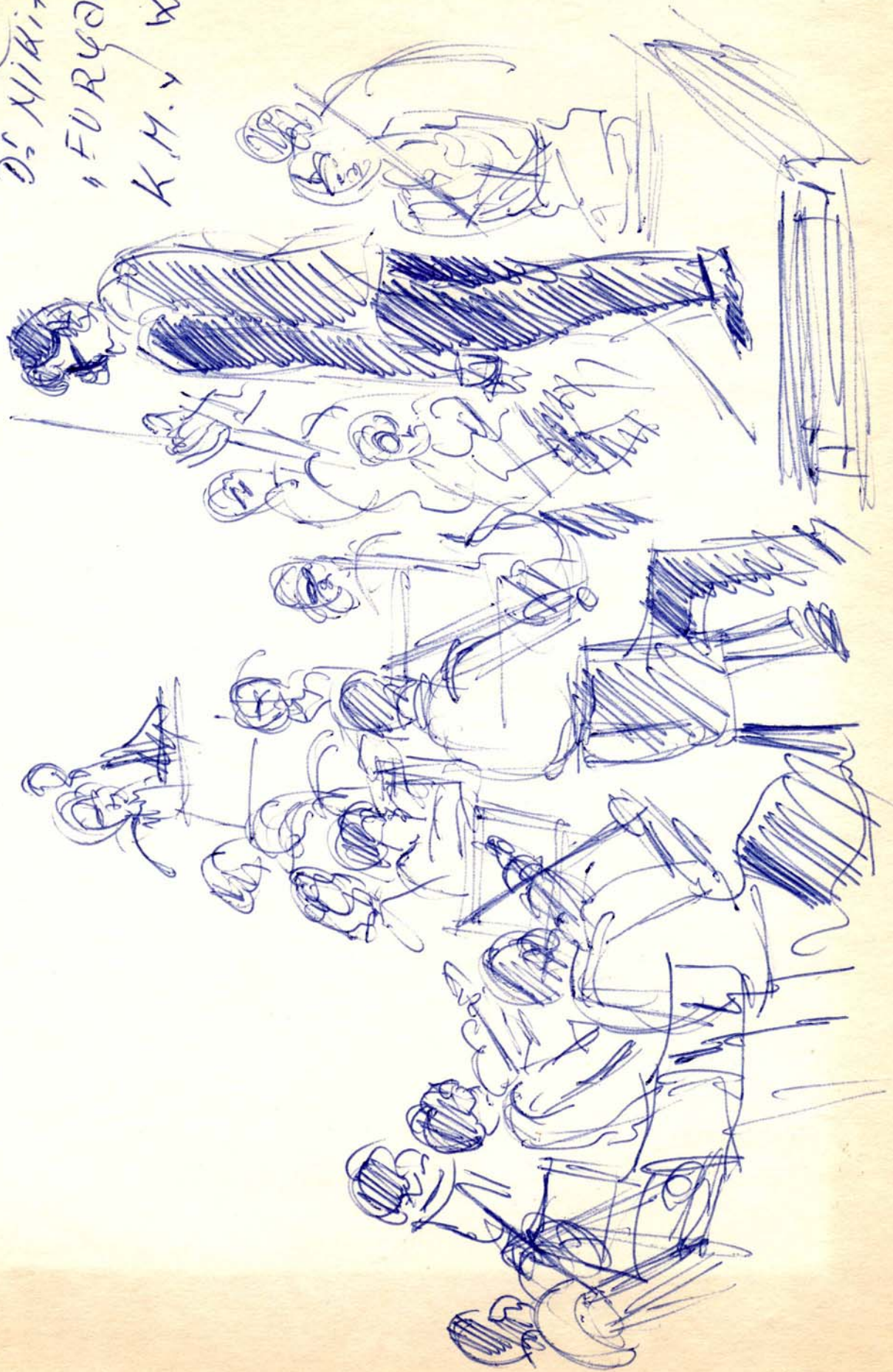
"Un violoncelle"



2/10/80



1. A FEW 3 JULY 1950  
to mean -  
D. M. H. FOR -  
"FURY on the"  
K. M. & Weber -







Musa Albukrek

3/5



College  
Nichols  
H  
A  
303  
4

6. oct. 1978  
Pentru luarea în  
considerare a cererii  
vă rugăm a specifica  
pentru fiecare semnătură  
al cererii, funcția în  
federatie. Sperie Cal, Seb

6. oct. 1978 9<sup>33</sup>  
Se aprobă contra cost  
Sperie Cal, Seb

Tr. Sperie - Cal, Seb

Subsemnatii membri ai Fed. de  
Equitație, vă rugăm a binevoi a  
aprobă schimbarea oxerului de pe terenul  
de concurs, deoarece s'a degradat și  
nu mai asigură o bună desfășurare a  
concursurilor și poate expune la accidente  
grave atât calul cât și jockeyul.

În acest sens avem și aprobarea  
federatiei de Equitație.

Maestrul  
Jockey (fr II)

J. anteros președinte

J. Jockey stăpân

Observația federală 5 Oct. 1978

Tr.

Sperie Cal, Seb - Fed. de Equitație









Încăputul lui Dec.-97

" Mă' băiete, eu nu mai știind Crăciunul ...

Nu mai eu stau cum mă lupt să pot

resista ... Cu ce am păcătuit să mă

chiami în așa hal ? ... Aș lua (ingluț!)

a cître întregul de medicamente, să se termine

odată, dar nu pot ... Mă' băiete, te

aștept ca pe Dumnezeu, nu mă lăsa ...

Nu vreau să mă întinesc, pentru că

a să-mi fac neapăsare ! Eu aici rămân ...

Verbiu cu femei să vină în fiecare zi,

mai-treci și tu și ne descarcăm voi ...

Mă' băiete, mă dar <sup>salele</sup> ~~ingresitor~~ ...

Te-mi un leai și du-te la liană ! ... "



Sâmbătă - 13 - XII - 97

- ora 18-30' : " Hai mă, băiete mă', vino mă' cu  
(telefon Tati) umblă cineva prin casă! Umblă  
și prin bucătărie! Cine-i acolo?  
Vino beștele, mă' hăite, vino să vezi  
cine e !
- ora 20 : " Ce-i toate-aiurea asta? Cine-i  
(în Cămin) domnul și doamna? Unde suntem?  
Am venit lângă mine ... am venit  
și cu un câțel ... Mă băiete mă',  
te țog mă' mă' abandona!  
Haide să mergem acasă ... !!! "  
" Poate sunt halucinații ... Am avut  
și eu niște cazuri din astea ...  
Deci suntem acasă ... Bine mă' băiete.  
Hai, du-te la liana și șene-mă ...  
Pa ... "

Evenimentul Zilei (p. 1) / 16-XII-97

C. PATRĂȘCAN

## NU PIERDE PAROLA LA PRO TV!

De luni până sâmbătă, între orele: 19:45 și 20:45, ai la PRO TV o parolă câștigătoare. Noteaz-o în căsuța corespunzătoare zilei. Completezi cuponul și îl trimiți împreună cu celelalte 5 cupoane ale săptămânii, într-un plic, pe adresa CP 6 -OP 20 București, până pe 1 ianuarie 1998, cu mențiunea "Pentru concursul din 2 ianuarie".

**Atenție! Cele 6 cupoane sunt valabile în săptămâna 15-21 decembrie 1997. Nu pierde premiul!**

**3 milioane în fiecare săptămână!**

Premiul se va acorda pe data de

# Bătrînul Nichifor Iermie a fost omorît de propria veioză

Octogenarul Nichifor Iermie, din București, Bd. Eroii Sanitari nr. 49, a avut parte de o moarte comparabilă cu aceea care îi seceră pe fumătorii uituci. Diferența a constituit-o doar faptul că, la cei 83 de ani, Nichifor nu a adormit cu țigara aprinsă în gură, ci la lumina

veiozei din dormitorul său. Poate că bătrînul ar fi prins sută de ani dacă nu ar fi acoperit abajurul veiozei cu un ziar. Așa, însă, supraîncălzit, aparatul de iluminat a fost cauza unui incendiu care i-a mistuit camera și l-a trimis în lumea celor dreți.

**CRISTIAN BURCIOIU**

Kat  
rom  
atun  
pe  
de  
tror  
Da  
tea  
cu  
ure  
De  
sig  
de  
pe  
fru  
să  
nu  
sa  
au



17.2.98

Cher Sebba,

Comment puis-je exprimer mes sentiments de condoléance pour le décès de votre père admiré et admirable. J'espère que la sympathie est capable d'adoucir la tristesse.

Oui, j'étais déjà convaincu que les parents d'un homme génial doivent être des personnes extrêmement douées et spéciales. Je suis sûr que votre foi vous donne la possibilité de continuer à vivre encore plus intense, comprenant plus profondément par cette expérience douloureuse que notre vie sert à de plus grandes objectifs que le vie quotidien et le matérialisme nous veulent faire croire.

Soyez courageux et laissez-vous inspirer par vos plus grandes idées, mon cher ami.

quand ma mère était dédée (elle était une très forte personnalité), je savais pour sûr que les problèmes "quotidiens" n'étaient que de petits problèmes qui nous font de bien vivre pied à terre et assez pratique et humble - mais que au-dessus de cela il faut laisser naître les idées divines. D'une côté j'ai pensé : toute sa vie a servi à rien, c'est simplement passé maintenant - mais de l'autre côté elle a laissé continuer un certain feu divin, elle l'avait donné à plusieurs personnes - et c'est


vraiment quelque "chose" qui continue, qui est un  
devoir humain, un sens de notre existence.

Dans cette même lettre, je vous félicite pour vos deux prix  
allemands. C'est formidable, et j'en suis très heureux  
(les autres ont besoin de quelque forme de  
soutien, d'approbation, d'encouragement).

Kare avait écrit en décembre, alors je n'étais pas  
trop inquiet de votre silence. J'espère que tu as  
reçu les CO's que j'avais envoyés (pas conscient  
de cette circonstance triste et heureuse).

Tu vois, je suppose, que Herman Engels  
fait une exécution de ton œuvre admirable,  
le 21 mars!

J'espère que tout va bien, avec mes amitiés

  
(Ludwig Buching)

P.S. Oui, oui, je serais vraiment honoré de voir  
mon nom sur la liste de "MÉDECINE ET MUSIQUE DR. GAIL NICHIFOR" ....

Et, naturellement, s'ils veulent une œuvre, vraiment,  
en souvenir d'un homme que je n'ai pas connu,  
mais dont je sais qu'il ~~est~~ vaut la peine de le souvenir!



OMBA

FORGEAU POUR PROF. DR. EMIL NICHIFOR,

POUR MEDICI - MUZICIENI

Bodegrin Surkin



Cher Sebou,  
 Cette pièce a été écrite  
 avec une grande  
 sympathie, et je ne suis  
 bien conscient que je n'ai  
 pas connu votre père,  
 mais je le connais  
 grand-mère un peu  
 par un grand et  
 important fils

hwy

Auguste Reyerslaan 52  
 B-1043 Brussel  
 Tel.: (02) 741 31 11  
 Fax: (02) 734 70 80  
 radio3@vrt.be

Handwritten musical score for five staves (V1, V2, K1, K2, K3). The notation includes notes, rests, and dynamic markings such as *mf*, *f*, and *ff*. The score is written in a system with a common time signature.

Staff V1: (1) *mf* (145/16)

Staff V2: (1) *mf*

Staff K1: (1) *sf*

Staff K2: (1) *sf*

Staff K3: (1) *sf*

Staff V1: (10) *f*

Staff V2: (10) *mf*

Staff K1: (10) *p*

Staff K2: (10) *p*

Staff K3: (10) *p*

Staff V1: (19) *ff*

Staff V2: (19) *p*

Staff K1: (19) *p*

Staff K2: (19) *p*

Staff K3: (19) *p*

Handwritten musical score for five staves (V1, V2, K1, K2, K3). The notation includes notes, rests, and dynamic markings such as *f*, *sf*, and *sfz*. The score is written in a system with a common time signature.

Staff V1: (14) *f*

Staff V2: (14) *sf*

Staff K1: (14) *sf*

Staff K2: (14) *sf*

Staff K3: (14) *sf*

Staff V1: (20) *sfz*

Staff V2: (20) *sfz*

Staff K1: (20) *sfz*

Staff K2: (20) *sfz*

Staff K3: (20) *sfz*

Staff V1: (29) *sfz*

Staff V2: (29) *sfz*

Staff K1: (29) *sfz*

Staff K2: (29) *sfz*

Staff K3: (29) *sfz*



Handwritten musical score, measures 13-14.

Measure 13: Treble clef, key signature of one flat (B-flat). The staff contains a series of eighth and sixteenth notes, including triplets. Dynamic markings include *pp sub* and *f*. A circled measure number 13 is present.

Measure 14: Treble clef, key signature of one flat. The staff continues the melodic line with eighth and sixteenth notes. Dynamic markings include *pp sub* and *f*. A circled measure number 14 is present.

Handwritten musical score, measures 15-16.

Measure 15: Treble clef, key signature of one flat. The staff contains a series of eighth and sixteenth notes, including triplets. Dynamic markings include *pp* and *f*. A circled measure number 15 is present.

Measure 16: Treble clef, key signature of one flat. The staff continues the melodic line with eighth and sixteenth notes. Dynamic markings include *pp* and *f*. A circled measure number 16 is present.







Handwritten musical score, measures 55-60. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Measure 55 starts with a treble staff. Measure 56 has a treble staff with a *f* marking. Measure 57 has a treble staff with a *mf* marking. Measure 58 has a treble staff with a *f* marking. Measure 59 has a treble staff with a *mf* marking. Measure 60 has a treble staff with a *f* marking.

Handwritten musical score, measures 61-66. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. Measure 61 starts with a treble staff. Measure 62 has a treble staff with a *mf* marking. Measure 63 has a treble staff with a *f* marking. Measure 64 has a treble staff with a *mf* marking. Measure 65 has a treble staff with a *f* marking. Measure 66 has a treble staff with a *mf* marking.

*Tempo allegro*

*Alce ma ben marcato*

70 71 72 73 74 75 76 77 78 79 80

81 82 83 84 85 86 87 88 89 90



Handwritten musical score for a piece titled "Widely" by "m. 1938". The score is written on five staves. The first staff (treble clef) contains measures 91-100, featuring a melody with various accidentals and dynamics like "f" and "mf". The second staff (treble clef) contains measures 101-110, continuing the melody. The third staff (treble clef) contains measures 111-120, featuring a melody with a "3" bracket. The fourth staff (treble clef) contains measures 121-130, featuring a melody with a "3" bracket. The fifth staff (treble clef) contains measures 131-140, featuring a melody with a "3" bracket. The score ends with a double bar line and the text "Widely m. 1938".

Cheer Seban,

Quelle bonne nouvelle, que tu as dirigé  
"Tomba". J'espère que tout a été bien, et que  
le souvenir de votre père soit mémorisé.

Ici, j'ai eu des temps heurtés. Le weekend  
passé j'ai été à Leipzig pour un workshop,  
il y aura aussi une émission sur une musique  
dans le "Mitteldeutscher Rundfunk" (MDR), et  
il y en quelques œuvres jouées (parfaitement  
exactement au même moment qu'à Bucarest !!  
29 novembre à 11 heures, on a joué "Life without  
principle" pour voix, flûte, piano et harpe, et  
"Köchel 378" pour ensemble). Mais je ne suis  
pas revenu heureux : c'était très controversé,  
il y a eu de pro et contra's, et j'ai eu  
de toutes les difficultés. Je veux seulement écrire  
la musique que je pense que tu dois écrire.  
Quand-même, c'est une ville extra-ordinaire,  
Leipzig. Plein de culture : j'ai vu le "Auer-  
bachkeller" que Goethe fréquenta et où il a  
mis en scène une partie de "Faust". De chaque  
coin, on a de souvenirs culturels : Schumann,



Wagner, Liszt, Mendelssohn, Gade, Grieg, Reyer - BACH!,  
vraiment excitant. Et le passé des dernières  
cinquante années, c'est oublié.

Ici, je viens d'écouter que de "Rode Pump" doit  
fermer ses portes. Ils sont exclus des subsides,  
et c'était la place où je ~~me~~ mis jadis le  
plus souvent. C'est grave. Comment survivre?  
Périsse dans les temps quand on veut le mal,  
et on supprime la beauté, le sublime, toutes les  
valeurs morales.

Comment vas-tu, de bonnes et de belles nouvelles  
compositions? Et Liara? En espérant que  
tout va bien,

Toutes mes amitiés



(Ludwig van Beethoven)

chère Liane, cher Serban,  
bon vous deux, et vos mères, tout ce qui souhaitable  
toute l'année! Bouleign (+ Simone + Boubera)  
15 mille fois merci et grand BRAVO pour l'exécution  
de Tanke!

1999 wordt weer een bijzonder Radio 3-jaar,  
met talrijke nieuwe programma's, speciale  
radiodagen gewijd aan Duke Ellington,  
Goethe, Keizer Karel, Weimar, Chopin en  
natuurlijk Ensor. Want Radio 3 draagt met  
veel plezier een steentje bij aan de viering  
van een van onze grootste schilders. We gaan  
er zelfs een heel weekeinde voor naar  
Oostende en dat belooft een echt vuurwerk te  
worden. Vandaar deze kaart. En we zullen  
niet minder dan twee cd's aan zijn werk  
wijden. Eén met composities van Ensor zelf  
en één met muziek bij zijn schilderijen.

Radio 3 wenst u met Ensors "Feu d'artifice" een  
even luisterrijk jaar.





25.08.98.

Raoul de Luit

à Prof. Dr. Sieban Schiffr

Cher Maître et Ami,

Bien que cette lettre arrive trop tard, je voudrais la commencer en vous souhaitant un merveilleux anniversaire: que toutes les portes du ciel s'ouvrent pour vous inonder des bonnes choses de la vie: santé, vitalité créatrice, succès, richesse, amour et amitié. Que votre cœur s'ouvre pour donner à l'humanité la chaleur de votre belle musique et pour recevoir notre admiration.

C'est par un heureux hasard que je viens de terminer en ce jour la labeur de copiste et que je peux vous envoyer la partition et les parties de l'œuvre que vous m'avez demandée pour honorer la mémoire de votre père.

J'ai voulu écrire une œuvre consonante et facile à exécuter afin d'éviter des problèmes pour vos musiciens et pour le public. Elle sera toutefois un peu différente. C'est pourquoi je voudrais, si vous me permettez, donner quelques suggestions pour l'interprétation. Tout d'abord: le titre a deux significations: (d'ici Robert)

1) pitié, compassion, clémence

2) "saillie fixée sous l'abattant d'une stalle de cathédrale gothique, pour permettre aux chanoines ou aux moines de s'y appuyer pendant les offices tout en ayant l'air d'être debout".

Elles sont souvent décorées d'un motif de fleur, d'animal, de tête d'homme, de diable, de monstre.

La première miséricorde devait se jouer avec beaucoup de feu intérieur. (presque "à la Wagner", des cresc. impulsifs) mais en respectant les silences! les notes marquées avec "—" doivent se jouer bien dans les cordes et pp comme des soupirs

La II: les pizzicati avec vibrato et geste large. Les solos comme des voix humaines. Les 1<sup>ers</sup> violons - entre mes. 8 et 17 -

devaient faire mal, comme des pincements au cœur (mais pas trop - c'est toujours second plan)

III avec chaleur

IV est peut-être une attitude devant la (ma) mort, en même temps :

ironiquement provocant et anxieusement respectueux.

De 6/8 dans les basses : imitation de percussion = entre la danse et la marche funèbre.

V très en filigrane, l'achève de rendre les différentes voix mais, à part les 1<sup>ers</sup> violons, aucune ne peut s'imposer. Même les premiers violons doivent progressivement sombrer dans le silence éternel. Les pizzicati sont comme un dernier salut (signe d'espoir?)

J'espère que l'œuvre pourra vous plaire et <sup>rendre</sup> ~~faire~~ hommage à la mémoire de votre père.

Voilà, cher Maître et ami, ce que j'avais à dire. J'ai complètement confiance en votre génie musical pour une parfaite création mondiale.

À propos, permettez-moi encore une question ? Allez-vous aussi créer le 3<sup>e</sup> ~~Acte~~ Reminiscences ? Et mon concerto pour violoncelle et orchestre à cordes ? Y aurait-il moyen de le faire un jour ?

En vous (vous-même et Liana Alexandra) remerciant de tout cœur pour tout ce que vous faites pour ma musique (et celle de mes compatriotes), je vous prie de croire en  
mes meilleurs saluts

Karel De Groen



# 5 Miséricordes

(bewerkt) - voor strijkkwartet.  
"Hommage à E. Nijhof"

R. C. De Smet

## 1. Venit summa dies et ineluctable tempus.

(♩ = 60-63)

ben sostenuto

Handwritten musical score for the first system, measures 1-5. The score is for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in 3/2 time. The key signature has one sharp (F#). The tempo is marked "ben sostenuto" with a note value of 60-63. The first measure is marked with a circled 5. The dynamics range from *pp* to *mf*. The first violin part includes a *pizz* (pizzicato) marking. The second violin part includes a *arco* (arco) marking. The viola and cello parts include a *pizz* marking. The first measure is marked with a circled 5. The dynamics range from *pp* to *mf*. The first violin part includes a *pizz* (pizzicato) marking. The second violin part includes a *arco* (arco) marking. The viola and cello parts include a *pizz* marking.

Handwritten musical score for the second system, measures 6-15. The score continues from the first system. The first measure is marked with a circled 10. The dynamics range from *pp* to *f*. The first violin part includes a *pizz* marking. The second violin part includes a *arco* marking. The viola and cello parts include a *pizz* marking. The first measure is marked with a circled 10. The dynamics range from *pp* to *f*. The first violin part includes a *pizz* (pizzicato) marking. The second violin part includes a *arco* (arco) marking. The viola and cello parts include a *pizz* marking.

Handwritten musical score for "The Rose Tree". The score is written on ten staves. The top two staves are for the vocal line, and the bottom six staves are for the guitar accompaniment. The tempo is marked "rit. a tempo". The score is divided into two systems, with measures 20 and 25 marked at the beginning of the second system. The guitar part includes a "pizz" (pizzicato) marking and a "arco f" (arco fortissimo) marking. The vocal part includes a "mf dolce" (mezzo-forte dolce) marking. The score ends with a double bar line and repeat signs.



# 2. Ubi amor, ibi fides

3.

(♩=60)

più mosso (♩=66)

(5)

tempo 1°

più mosso

con sord.  
mf

con sord.  
mf

con sord.  
mf

sul ponticello

fos. norm.

atempo

rit.

pp

pp

via sord.  
senza sord.

rit.



# 3. Sursum corda (♩ = 66-69)

4.

*con amore*

*mf* *f* *simile*

*mf* *f*

*pizz* *f* *maestoso*

*10*

*pizz* *rall. arco* *pp*

*pizz* *arco* *pp*



# 4. Post funera virtus

5.

(♩ = 82) sarcastisch

(♩ = 90)

(♩ = 82)

Handwritten musical score for the first system of "Post funera virtus". It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a pizzicato (pizz) dynamic. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations: "arco" (arco) and "pizz" (pizzicato) indicating playing techniques, and "sonoro" (sonoro) indicating a sonorous quality. A circled number 5 is present above the third staff.

Handwritten musical score for the second system of "Post funera virtus". It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations: "arco" (arco), "en dehors" (en dehors), "pizz" (pizzicato), and "portato" (portato) indicating playing techniques. A circled number 10 is present above the second staff.

Handwritten musical score for the third system of "Post funera virtus". It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The second staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The fourth staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations: "arco" (arco), "en dehors" (en dehors), "pizz" (pizzicato), and "portato" (portato) indicating playing techniques. A circled number 15 is present above the first staff.



$(\text{♩} = 82)$

*gliss* *sul ponticello*  $(\text{♩} = 90)$

*f* *sul ponticello* *pos. norm*

*p* *pos. norm.*

*sul ponticello* *gliss*

*pizz ff* *sul tasto* *arco* *sul tasto*

*25* *accel.*

$(\text{♩} = 82)$

*en dehors*

*ff* *mf*

*f* *pizz* *arco*

*6/8*  $(\text{♩} = 96)$

*tamburo*

*f* *ma leggero*

*pizz* *arco*

*35*

*recl* *senza vibrato*

*p* *vibrato*  $(\text{♩} = 90)$

*dolce*

*p. vibrato*

*3*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 40**: Circled measure number at the top of the first system.
- pp**: Pianissimo dynamic marking.
- f**: Fortissimo dynamic marking.
- sul IV°**: Handwritten instruction.
- pesante**: Handwritten instruction.
- 45**: Circled measure number at the top of the second system.
- sul tasto**: Handwritten instruction.
- pp**: Pianissimo dynamic marking.
- 3**: Triplet marking.

The score concludes with a double bar line at the end of the second system.

Four empty musical staves at the bottom of the page.

# 5. Vana spes ritae

(♩ = 86)

8.

Handwritten musical score for the first system of 'Vana spes ritae'. The score is written on three staves (treble, alto, and bass clefs) in common time (C). The tempo is marked as ♩ = 86. The first staff (treble clef) begins with a *pp* dynamic and features a series of eighth notes with triplet markings (3) over groups of three notes. The second staff (alto clef) starts with a *pizz* (pizzicato) marking and a *p* dynamic, followed by eighth notes. The third staff (bass clef) includes a *sul pontic.* (sul ponticello) marking and a *pp* dynamic, with eighth notes and triplet markings (3). The system concludes with a double bar line and a right-pointing arrow.

Handwritten musical score for the second system of 'Vana spes ritae'. The score continues on three staves. The first staff (treble clef) is marked *senza rit.* (senza ritardando) and *pp*. It includes a circled number 5 above a *pizz* marking. The second staff (alto clef) has a *pizz* marking and a *pp* dynamic. The third staff (bass clef) features a *pizz* marking, a *pp* dynamic, and a *simile* marking. The system concludes with a double bar line and a right-pointing arrow.



Handwritten musical score for a string quartet, page 9. The score is written on ten staves, with the first six staves containing musical notation and the last four being empty. The notation includes various musical symbols such as notes, rests, beams, and slurs. Handwritten annotations include "pizz" (pizzicato), "arco" (arco), and "arco sul ponticello" (arco sul ponticello). Fingering numbers (1, 2, 3, 4, 6) are written above notes. A circled number "10" is written above a note in the second measure of the first staff. The score is divided into measures by vertical bar lines.

Handwritten musical score for a string quartet, measures 14-16. The score is written on four staves (treble and bass clefs). Measure 14 contains a triplet of eighth notes in the first staff, a sixteenth-note figure in the second, and eighth-note patterns in the third and fourth. Measure 15 features a 'pizz arco' instruction, with a forte 'f' dynamic in the first staff and a piano 'p' dynamic in the second. Measure 16 includes a 'pizz' instruction and a triplet of eighth notes in the first staff, with various sixteenth-note and eighth-note patterns in the other staves. A circled '15' is written above the first staff in measure 15.

Handwritten musical score for a string quartet, measures 17-20. The score is written on four staves. Measure 17 includes a 'rall.....' tempo marking and a 'pizz' instruction. Measure 18 features a 'meno mosso' tempo marking and a 'mf' dynamic. Measure 19 includes an 'arco' instruction and a 'p' dynamic. Measure 20 contains a 'pizz' instruction and a 'mf' dynamic. The score concludes with a double bar line. A date '14.03.2000' is written vertically on the right side of the page.



Au Prof. Dr. Serban Năchifor  
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Ro - 040165 Bucharest.

Cher collègue et ami Serban,

J'ai le plaisir de vous offrir un exemplaire  
de l'édition des Cinq Miséricordes (version quatuor)  
que j'ai écrites à votre demande et à la mémoire  
de votre père Emil. J'y joins un cd-rom conte-  
nant une copie de l'enregistrement des Miséricordes  
et de quelques œuvres de ma main, espérant qu'  
elles vous plairont.

Avec mes meilleurs sentiments de respect et d'amitié.

Raoul De Smet.

04/01/2017



String Quartet

# 5 Misericordes

String Quartet



*Digital Music Print*

Raoul De Smet



**String Quartet**

# **5 Misericordes**

**String Quartet**



**Raoul De Smet**

In Memory of Dr. Ermil Nichifor

# 5 Misericordes

(2000)

String Quartet

## I. Venit summa dies, et ineluctable tempus

$\text{♩} = 60$

Raoul De Smet

Violin I

Violin II

Viola

Violoncello

*pp*  $\text{mf}$  *simile* *p*  $f$  *simile*

*pp*  $\text{mf}$  *simile* *p*  $f$  *simile*

*pp*  $\text{mf}$  *simile* *p*  $f$  *simile*

*pizz.* *p*

5

*mf* *ppp*

*mf* *ppp*

*mf* *ppp*

*arco* *mf* *ppp*

*mf* *ppp*



9

*pp*

*pp*

*pp*

*pp*

13

*p*

*p*

*p*

*p*

*f* *f* *mf*

17

*rall.* *a tempo*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

21

*f* *mf*

*f* *mf*

*f* *mf*

*f*

25

*f* *p*

*f* *p*

*f* *p*

*f* *p*

28



## II. Ubi amor, ibi fides

$\text{♩} = 60$

*pizz.*

Violin I

*mf*

*pizz.*

Violin II

*mf*

*pizz.*

Viola

*mf*

*arco*

*mf molto cantante*

Violoncello

*pp*

6

*p*

*arco*

*pizz.*

*pp*

*arco*

*pp*

*pp*

12 *rall.* *a tempo*

17

*pp*

*p*

21 *pp* *rall.*

*pp*

*p*



### III. Sursum Corda

♩ = 66

Violin I

Violin II

Viola

Violoncello

*mf*

*f*

*f*

*pizz.*

*f*

*simile*

4

7

10

13



## IV. Post funera virtus

♩ = 130

♩ = 96

Violin I

Violin II

Viola

Violoncello

*mf* *pizz.* *leggiere* *mf* *mf* *pizz.* *mf*

5

*f* *arco* *pizz.* *f* *f* *arco*

8  $\text{♩} = 130$   $\text{♩} = 96$

Violin I: *p*, *f*  
Violin II: *p*  
Viola: *mf*  
Cello/Double Bass: *pizz.*

12  $\text{♩} = 130$

Violin I: *f*  
Violin II: *f*  
Viola: *f*  
Cello/Double Bass: *f*

16  $\text{♩} = 92$  *pizz.* *arco* *mf* *pizz.*

Violin I: *mf*  
Violin II: *mf*  
Viola: *mf*  
Cello/Double Bass: *pizz.*



19

$\text{♩} = 130$

*f*

*sul pont.*

*gliss.*

*sul pont.*

*gliss.*

*rall.*

$\text{♩} = 92$

*p*

*pos. ord.*

*p*

*sul tasto*

*p*

*pos. ord.*

*f*

*arco*

*sul pont.*

*f*

*p*

23

*pos. ord.*

*accell.*

$\text{♩} = 130$

*pos. ord.*

*pos. ord.*

*pos. ord.*

*pos. ord.*

27

*molto rall.*

*8va*

*ff*

*mf*

*ff*

*mf*

*f*

*ff*

*mf*

*mf*

31  $\text{♩} = 96$   
(8va) - - -

*f*

*pizz.*

*battuto*

*mf*

35

*arco*

*decresc.*

$\text{♩} = 92$

39

*pp*

*dolce*

*sul G*

*cresc. molto*

*arco*

*mf*



42

*p* *f* *mf*

*martellato* *f* *mf*

*martellato* *f* *p*

45

*p* *p* *p*

*sul tasto* *p*

49

*molto cantato*

*in paradisum te ducant angeli*

G-D

## V. Vana spes vitae

♩ = 90

Violin I

Violin II

Viola

Violoncello

*pp* *sempre*

3

6

pizz.

*p*

*pizz.*

*p*



4

*pp*

*con sord.*

5

*p*

*sul pont.*

*pp*

6

*pp*

7

*simile*

*arco*

*pp*

3

8

Sheet music for 'The Rose Tree' in G major, 3/4 time. The score is arranged for four staves: Treble (Melody), Treble (Harmony), Bass (Rhythm), and Bass (Bass Line). The melody is a simple, folk-like tune. The harmony consists of a continuous sixteenth-note accompaniment. The bass line features a rhythmic pattern of eighth and sixteenth notes, with a triplet in the final measure. The piece concludes with a final chord and a fermata.

9

Handwritten musical score for "The Rose Tree". The score is written on four staves. The first staff is in treble clef, the second and third are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#). The first staff contains a melody with a slur and an accent. The second staff contains a series of sixteenth-note runs, each marked with a '6' above it. The third staff contains a melody with a slur and an accent. The fourth staff contains a bass line with a triplet of eighth notes and a wavy line indicating a tremolo.



10

3

6

6

6

6

3

11

*cresc.*

6

6

6

6

3

12

6

6

6

6

13 *rit.*

*dim.*

*pizz.*

*pizz.*

14

15  $\text{♩} = 69$

*con sord.* *pizz.* *arco*

*p* *pizz.* *arco* *pp*

*con sord.* *p* *arco* *pp*

*con sord.* *pizz.* *arco* *pp*

*arco* *con sord.* *p* *arco* *pp*

*pp* *p* *pp*